



Look forward, women, always, shortly call away
 The memory of pain and struggle and bitterness,
 Beady may endure for a night, but freedom comes with the day,
 And the free must remember nothing less.

Forget the strike, remember those who strike—
 The first betrayed women, gilders and lie,
 Who gave us hope, as a mother gives us love,
 Forget them not, and this remember, too!

Now at the later call to come forth and walk,
 Women untroubled, untroubled, give and sport,
 Rank upon rank come forth in unguessed night,
 Each one answering the call of her own wise heart!

They came from hill and vale, from leisure and ease,
 Those who knew only life, and learned women of ease,
 Girls and the mothers of girls, and the mothers of those,
 No one knew whence or how, but they came, they came.

The faces of some were stern, and some were gay,
 And some were pale with the terror of casual danger,
 But their hearts knew this: that hereafter comes what may,
 Women to women would never again be strangers.
 Alas! Poor Willa!

Henry "Hy" Mayer, restored by Adam Cuerden. *The Awakening* (Cornell, 1915)

Feministas Unidas, Inc.

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Message from the Editor

Dear members of *Feministas Unidas, Inc.*,

First of all, I want to wish all of you a great academic year.

For this Fall issue of *Feministas Unidas, Inc.* I had the enormous honor to interview Rebecca Traister, one of the leading feminist thinkers in the nation. *Traister is the author of Big Girls Don't Cry: The Election that Changed Everything for American Women (Simon and Schuster, 2010), All the Single Ladies: Unmarried Women and the Rise of an Independent Nation (Simon & Schuster, 2016) and Good and Mad: The Revolutionary Power of Women's Anger (Simon & Schuster, 2018).* Her groundbreaking and thought provoking books have consistently won prestigious national awards. She is also a writer at large for the *New York magazine* and a contributing editor at *Elle* and has also been an invited guest at the Bill Maher show, CBS The National and C-span. I hope you enjoy the interview!

Maria Alejandra Zanetta.
Editora *Feministas Unidas, Inc.*

Maria Alejandra Zanetta, Editor for *Feministas Unidas, Inc* is a distinguished professor of Spanish literature and culture at The University of Akron. Currently her research focuses on the artistic and literary production of Spanish avant-garde women painters and writers. Her latest books, *La otra cara de la vanguardia: estudio comparativo de la obra artística de Maruja Mallo, Ángeles Santos y Remedios Varo* (The Edwin Mellen Press, 2006) and *La subversión enmascarada: análisis de la obra de Maruja Mallo* (Biblioteca Nueva, 2014) comparatively analyze the visual manifestations of these women painters that result from the competing theories of gender and sexuality central to the various ideological struggles of the period.

Message from the President

Estimada membresía:

Confío en que hayan disfrutado el verano y que el reinicio de la jornada laboral les resulte favorable. Quería ponerles al tanto de las actividades de Feministas Unidas hasta la fecha y propuestas inmediatas. Como saben, varios puestos del ejecutivo se iniciaron durante el año en curso, como el que yo misma ejerzo, lo que complicó un tanto la labor y resoluciones que había que tomar para la buena marcha de la asociación. No obstante, logramos no sólo llevarlas a cabo, sino también proponer nuevas iniciativas que confiamos promuevan nuestra asociación.

Como saben, seguimos afianzando nuestra presencia en el congreso del MLA , donde presidiré la sesión número 381 titulada “Gender(s), Language, and Identities in Hispanic Studies.” La sesión tendrá lugar el viernes día 4 de enero, de 5:15 a 6:30 de la tarde, en la sala “Sheraton Grand,” e incluirá las siguientes ponencias:

1. “Genealogía transfronteriza: Resistencias femeninas a imposiciones patriarcales en la literatura de la frontera México–Estados Unidos,” Sylvia Fernandez (U of Houston)
2. “Deterritorialization and Female Empowerment in the Work of Gabriela Ybarra and Edurne Portela,” Olga Bezhanova (Southern Illinois U, Edwardsville)
3. “Niñas imposibles y cuerpos insumisos: Transgresiones y tránsitos de género en la poesía de María Castrejón,” Elena Castro (Louisiana State U, Baton Rouge)
4. “Reimagining Gender and Sexuality in the Twenty-First Century: Transgenderism, Dictatorship, and Challenges to State Normativity in Argentina,” Aviva Kana (U of California, Santa Barbara)

La profesora Dianna C. Niebylski, de la Universidad de Illinois en Chicago, responderá a las ponencias.

Invitamos a tod@s a asistir a esta sesión así como al encuentro posterior (cash bar) que tradicionalmente organizamos junto a “Women’s Caucus for the Modern Languages,” “Women in French,” y “Women in German.” El mismo tendrá lugar de 7:15 a 8:30 de la tarde en Grand Ballroom D South (Hyatt Regency Chicago).

En cuanto a nuevas iniciativas quisiera destacar el Premio Adela Zamudio de ensayo que ha recibido una recepción muy favorable con un número notable de artículos presentados. En breve notificaremos al ganador o ganadora.

Otra de las labores que he llevado a cabo este año ha sido representar de forma implícita a nuestra asociación en una intensísima (y reveladora) discusión sobre el lenguaje no sexista llevada a cabo entre correspondientes de la Academia Norteamericana de la Lengua Española (ANLE), de la que formo parte. La feroz resistencia a cualquier cambio en el lenguaje por parte de muchos correspondientes, demuestra que tenemos un trabajo importante por delante. De hecho, me han encargado presidir para la ANLE una comisión de reflexión y propuestas para un lenguaje inclusivo, y mi posición como presidenta de Feministas Unidas constituye en sí una afirmación política. Pienso que este importante tema debería constituir la propuesta para el siguiente congreso del MLA, que se celebrará en Seattle en enero de 2020. Aprovecho la oportunidad para invitarles a formar parte de esta importantísima e histórica conversación.

Con mi deseo de un fructífero año académico, les envía un caluroso saludo,

Tina Escaja
Presidenta, Feministas Unidas

Tina Escaja, Presidenta de Feministas Unidas, Inc, ejerce la cátedra de literatura Iberoamericana en la Universidad de Vermont y la dirección del programa Gender, Sexuality and Women's Studies en la misma institución. Como investigadora ha publicado extensamente sobre género y tecnología en la poesía española y latinoamericana contemporánea. Sus trabajos poéticos trascienden el formato en papel e integran proyectos que involucran variantes multimedia, robótica y de realidad aumentada.

Message from the Vicepresident

Queridxs colegas,

He asumido que nunca conoceremos exactamente las circunstancias en que se realizó el pago equivocado de los 4000 USD, ya que en este país se ofrece protección contra la autoincriminación y para ganar un juicio de estos hay que probar intencionalidad. Tampoco ha habido un ofrecimiento de reembolso, de modo que no veo otra solución que las enmiendas a los estatutos.

Quisiera agradecerles el haber refrendado los cambios de los estatutos que apuntan a reforzar la participación del ejecutivo en cuanto a pagos de tesorería, e iniciativas importantes tales como la creación de páginas de web.

Espero que el período que me queda como Vice y Presidenta sea más grato en términos de logros y de la participación de todxs ustedes.

Abrazos

Cynthia Tompkins

Professor of Spanish,

Affiliate Faculty, Film and Media Studies, English and Environmental Humanities.

Arizona State University

Cynthia Margarita Tompkins Vive President of Feministas Unidas, Inc, specializes in contemporary Latin American literature and film. Tompkins' interdisciplinary publications *Experimental Latin American Cinema: History and Aesthetics* (U of Texas P, 2013, 294 pp), and *Latin American Postmodernisms: Women Writers and Experimentation* (UP of Florida: Gainesville, Florida, 2006. 226 pp.), underscore her interest in theory and aesthetics. Her latest book *Affectual Erasure: Emotion in the Representations of Indigenous Peoples in Argentine Cinema 1917-2015*, in production, alternates film analysis—contextualized with background on the different Indigenous Cultures—with chapters on the history of Argentine Cinema, and closes by examining issues of land sovereignty. <http://www.sunypress.edu/p-6590-affectual-erasure.aspx>. In addition to publishing a number of articles in the most respected refereed journals, Tompkins has co-edited and co-translated a variety of books. Since 2007 she co-edits *Imagofagia*, the Journal of the Argentine Association of Film and Media Studies (ASAECA) <http://www.asaeca.org/imagofagia/sitio/>. Tompkins directs the Undergraduate Certificate in Latin American Studies, the Undergraduate Certificate in Translation, and the Graduate Certificate in Literary Translation. In addition she is launching a study abroad program in Buenos Aires for summer 2018.

Message from the Book Review Editor

Estimad@s soci@s de Feministas Unidas, Inc.:

Es para mí un placer comunicarme con tod@s vosotr@s para comentar el tremendo éxito de la sección de reseñas en esta nueva etapa del newsletter. Desde aquí mi agradecimiento a l@s reseñador@s, a l@s autor@s que me han enviado sus libros y a las editoriales que responden eficazmente a mis pedidos de novedades. A tod@s, muchas gracias.

Para que la sección pueda seguir funcionando así de bien, por favor no se olviden de mandar sus nuevos libros a la dirección postal de mi universidad.

Cordialmente,

Carmen de Urioste-Azcorra
Feministas Unidas, Inc. Book Review Editor
Arizona State University
carmen.urioste@asu.edu

Carmen de Urioste-Azcorra, Book Review Editor for *Feministas Unidas, Inc.*, is a professor of Spanish Literature in the School of International Letters and Cultures at Arizona State University, where she has served as Spanish Graduate Representative (2008-2011). She has taught Spanish and Spanish literature at the Center for Cross-Cultural Study and Gettysburg College. Her research focus is on contemporary Spanish literature, particularly on post-Franco Spain (from 1975). She served as editor of *Letras Femeninas* (2005-2014) and is the director of the Spanish Language, Literature and Culture Program (Seville).

Focus on the Profession: Interview with Rebecca Traister

MAZ: How did you become a feminist? What were the main events and/or persons in your life that made you the advocate you have become today?

RT: I grew up interested in feminism, but as a child and teen didn't think there would ever be a particular professional, or even political, outlet for it. I was born in 1975, and my conscious older childhood and early adulthood took place in an era of deep-freeze anti-feminist backlash, when *no one* said they were a feminist. So I studied literature from a feminist perspective in high school and college, but I was not an activist, probably didn't even identify wholly as a feminist. I sort of didn't know I was still allowed to be angry about a lot of the things around me that I was tempted to be angry about.

So my story is not of becoming a feminist, but of becoming a person who was able to assert her feminism more comfortably and more publicly. And that didn't happen, in any sort of serious way, until my mid to late twenties, when I took a job writing about "women"—whatever that meant—and began, tentatively—to write from an unapologetically, if somewhat tame, feminist perspective. It turned out that those columns drew readers—this was just about the time a feminist blogosphere and media were forming; there was a clearly a hunger for it—and then it's just been a decade and a half of education and getting firmer and more sure of what I believe, and asking questions of myself and others.

MAZ: What were the experiences in your life that empowered you the most?

RT: It's tough to say what was most "empowering" since I think it's not a single experience, but rather my growth as a professional person, as a writer, a process by which I have actually gained more power, that has left me feeling that I had any power to begin with. So it wasn't anything transformative. It was about a developing sense of my own value, which for me came with learning to be a journalist and writer and thinker, and beginning to feel that what I did had reach and meaning.

MAZ: Your book *All the Single Ladies. Unmarried Women and the Rise of an Independent Nation* traces the history of single and late-married women in America who socially, politically and economically have drastically shaped the United States. What inspired you to research this particular topic?

RT: The initial impetus was personal. I was getting married, at 35, and was reckoning with the way that some people in my life wanted to treat that as the beginning of my adulthood. But I was so acutely aware that it wasn't the beginning of my adult life, nor was it the thing that was most important about that life. I had made a career, had friends, a home, a family, all without

being partnered. I was a whole and complete person, happy and sad and fulfilled and yearning and ambitious and exhausted; I was me! That I had fallen in love with someone was wonderful and important, but it wasn't the most important thing about me, and it had happened *to me*, the person I'd become outside of marriage. So the idea started from my desire to make this point, but it immediately mingled with a desire, as a journalist, to chronicle the enormous shifts in marriage patterns for contemporary women, and explore how the experiences of being unmarried differed depending on economic status, race, age, and where you lived. What came later was a realization that this contemporary remapping of women's adult lives—as millions more delay marriage or never get married at all—was actually a chapter in a long history. Partway through writing I realized how much of America's history had been shaped and remade by women living outside of the institution that had historically contained and defined them, marriage.

MAZ: As you explain in your book, we are living in an era in which the number of women living independently is the highest in the United States however, despite this fact, women don't yet have the social and economic policies behind them to support complete parity with men. What would be, in your opinion, the most important, more impactful social, economic and political policies that need yet to be implemented in order to help women achieve full equality with men?

RT: (Much) higher minimum wages, because so many minimum wage workers are women, many women of color, many single women. And the low and stagnated wages in the United States leave them with far less economic stability than men, making it harder for them to live without a second income.

Paid family leave guarantees for those who need to do caretaking work, of both babies and ailing family members. Plus subsidized childcare. These two barriers to motherhood make life economically untenable for so many parents (including married parents!) but especially for those who live outside of marriage. One of the keys to independence for women would be the ability to make choices about whether and when and with whom and under what circumstances to reproduce, knowing that parenthood and children are supported by the government.

To that end, of course, a broadening of access to reproductive healthcare, including abortion and contraceptive care, that better enable women to live independent lives with autonomy over their bodies.

Protection of voting rights, and expansion of access to elections, so that more women can easily participate in our democracy.

MAZ: You have argued that the 2008 election cycle, far from representing a setback for feminism, it re-energized the movement. How can you explain what happened in 2016?

RT: 2008 certainly was key to reenergizing a feminist movement, in that we had a national conversation about two women candidates and America's first black first lady, and a lot of the sexism, racism and classism that made these women barrier breakers, more than two centuries into this nation's history, was exposed. There is no easy answer to what happened in 2016, but it's worth noting that the same mechanisms that have barred non-white non-men from equal political participation reared up to great effect when Hillary Clinton ran to succeed Barack Obama for the presidency. In part, it was the illusion that gendered and racial barriers had been overcome that energized a backlash resistance to them, and that's how we got Trump. But that's not a complete answer, because of course there's also Comey and voter suppression and Russia and Hillary's own shortcomings as a candidate and the over-polling assuredness that she was inevitable. There's no easy or complete answer to what happened. But so much of it is about the stark realities that defined our past: old and ugly American convictions about who's supposed to have power and who's not.

MAZ: You have noted the various responses to the election and candidates from different generations of feminists, and have argued that for older feminists the main priority in 2008 was to elect a female President, while younger women were less disposed to automatically vote for a female candidate. In your opinion, are younger women more mobilized now than in the 2008 and 2016 elections? Please elaborate.

RT: I don't think I think of it quite that baldly. I can't tell for sure how mobilized younger women are now, but every indication seems to be that young women are more politically awake than they've been for a long time. Many are running for office themselves, others are immersing themselves in correctly left policy debates.

MAZ: In your opinion, what is the importance of the presence of the US Hispanic woman in the political, social, economic life of the country: I am thinking of Alexandria Ocasio-Cortez who won in the NY primary.

RT: One of the great lessons in recent years should be that non-white women have often led the way, in progressive politics, in social movements and in the women's movement. It is incumbent on everyone who believes in more just and correct political representation to work to ensure that our governing bodies represent the governed. To that end, young, progressive candidates like Alexandra Ocasio-Cortez (and Julia Salazar, another young candidate here in New York) are emblematic of the diverse, left-leaning population of women moving into politics. But there are other firsts: Catherine Cortez Masto, the first Latina senator, from the state of Nevada, was a groundbreaker in that terrible year, 2016. There are so many Latina women under direct attack in this period: certainly the women whose families are being ripped

apart by terrible immigration policies; women who work in fields where wages are stagnant and wage theft is a regular occurrence—those fields are often dominated by non-white women, many Latina; and of course it's Latina women in many border states, including Texas, who have already been experiencing terrible medical outcomes thanks to the shuttering of reproductive healthcare facilities. All these policies are enacted by a government in which Latina representation is dismally low; that means that electing left-leaning Latina women committed to addressing all forms of inequality should be a progressive priority.

MAZ: According to research about the way women voted in 2016 presidential election, married white women supported Donald Trump instead of Hillary Clinton while single women voted democratic. How do you explain this difference?

RT: There's great research on this showing that the closer you are to white male power—via marriage especially—the more likely you are to vote to support and protect that kind of power, which of course is what voting for Donald Trump was. Unmarried women historically vote to the left of their married peers, and when it comes to white women the dynamics are clear: white women benefit from white supremacy, via their associations with white men, at the same time that they are subjugated by patriarchy (also via their white men). When they vote in the interest of their husbands, they expect to reap some of those benefits.

MAZ: In several interviews, you express worry about the backlash that will come as a response to the #me-too movement. Do you think the backlash against the #me-too movement will affect the 2018 midterm elections by alienating women who don't define themselves as feminists and energizing male voters?

RT: I'm definitely not in the business of making any predictions about the midterms, and of course backlash will come and I anticipate and worry about it. But we're already mired in backlash. The Trump administration itself is the backlash, to the perceived gains of non-white and non-male Americans. The question is how strongly, fiercely, and effectively that backlash can be resisted electorally.

MAZ: You are working on a new book. Could you talk about it and what inspired you to write it?

RT: My new book is about the revolutionary political power of women's anger. It looks at lots of the social movements that have shaped the nation and finds at their start the rage of women. And by looking at the history and seeking to identify rage as a connective, communicative tool between women, and as inherently politically catalytic, I'm looking to make sense of the moment we're in, the fury so many women have been feeling in these past two years, and the way that that mass, shared rage may offer hope that we can change the world.

REBECCA TRAISTER is writer at large for the New York magazine and a contributing editor at *Elle*. A National Magazine Award finalist, Traister has written about women in politics, media, and entertainment from a feminist perspective for *The New Republic* and *Salon* and has also contributed to *The Nation*, *The New York Observer*, *The New York Times*, and *The Washington Post*. Traister's first book, *Big Girls Don't Cry*, about women and the 2008 election, was a New York Times Notable Book of 2010 and the winner of the Ernesta Drinker Ballard Book prize. *All the Single Ladies. Unmarried Women and the Rise of an Independent Nation* is a New York Times Notable Book of and won the Best Books Award of the 2016 selection by *The Boston Globe*, *Entertainment Weekly*, NPR and The Chicago Public Library.

Book Reviews

Arce, B. Christine. *México's Nobodies: The Cultural Legacy of the Soldadera and Afro-Mexican Women*. SUNY P, 2017. 331 pp.

México's Nobodies: The Cultural Legacy of the Soldadera and Afro-Mexican Women by B. Christine Arce analyzes cultural and artistic productions of the soldadera figure and other national representations of Afro-Mexican women that are both essential to and erased from Mexico's historical imaginary. Using Robyn Wiegman's term of "nobodies", the author offers us a way to view these invisible women, disembodied by corporal violence, anonymity, and historical silence: "they are no-bodies; paradoxically folklorized while summarily eliminated" (9). Specifically, Arce frames her study through an indigenous lens with the Náhuatl words *tlacuepa*, *olin*, and *tlalticpac* in what she terms a "slippery word" (10), a twisting of translation or agency, and a malleability of language to explore possibilities of identity away from fetishized and sexualized stereotypes. Arce analyzes figures in literature, cinema, *corridos*, *son*, and photographs, most from the Casasola Archive and others of Toña la Negra, situating her study alongside many relevant visual, gender, and Mexican and Latin American cultural theorists, such as Roland Barthes, John Mraz, Michel De Certeau, Diana Taylor, Debra Castillo, Elena Poniatowska, Peter Wade, and Carlos Monsiváis, among others. The author's inclusion of Afro-Mexican and indigenous women is a nuanced reading of these historical cultural productions as she emphasizes the need to honor the spaces the women inhabited under these paradoxes of simultaneous bodily visibility and invisibility.

In Part One, "*Entre Adelitas y Cucarachas: The Soldadera as Trope in the Mexican Revolution*", Arce analyzes photographs from the Casasola Archive, films, literature, and *corridos* that include women who were both essential to yet erased from the Revolution's narrative. In Chapter One, Arce underlines the mobility of soldaderas in public, traditionally masculine, spaces, such as trains and roads, the tensions that arose from their travel, and how their bodies became the site of discourse for both movement and erasure. The author deconstructs the abstraction and anonymity of the umbrella term "soldadera", which Arce labels as "a paradoxical product of Mexican society's inability to negotiate the multiple meanings as well as the social, historical, and sexual implications of the soldadera" (70-71).

Chapter Two shifts to "Adelitas" and "Cucarachas" to reveal how different cultural productions recycle the archetypes of virgin, mother, and whore to create conflicting representations of women in the Revolution. As Arce shows, they were dehumanized, disembodied, and racialized through comparisons to dogs, coyotes, or cockroaches. As war and womanhood were often presented as mutually exclusive in the Mexican Revolution, the author argues that these women made the boundaries and definitions of womanhood slippery; the women changed "a patriarchal cultural grammar that did not know how to interpret the new language they were forging" (113). Arce delves deeper into this question of Revolution and womanhood in Chapter Three in literary works by John Reed, Elena Poniatowska, and Nellie Campobello of real-life examples of revolutionary women who

exceeded traditional womanhood, their movement another example of slippery womanhood. In a discussion of *mulatez*, Arce also identifies the anonymous soldadera from the book's cover as Zapatista Colonel Carmen Robles, thereby bringing these racialized female bodies out of anonymity and into the light to give them a place in Mexican history.

Part Two, "The Blacks in the Closet", looks to the silent legacy of mulatas in Mexican folklore, film, and music, first framed in Colonial Mexican slavery. Despite the African population eclipsing whites at the time and not being exclusively coastal, Arce shows how a black consciousness was often smothered as Afro-Mexicans experienced prejudice and erasure, such as having racial categories removed from the national census. Similar to "soldadera", the term "mulata" encompasses the nameless embodiment of forbidden desire between slave and master, sin, tropical beauty, and a legacy of African witchcraft. In Chapter Four, Arce examines the legends of the escaped slave Antonia de Soto and of La Mulata de Córdoba, who are famous for their supposed use of witchcraft to make pacts with the devil or alter their identities in order to maneuver through society. Chapter Five then jumps ahead to study Mexican blackness in Golden Age cinema. According to the author, blackness is seen as exceptional and in excess in films like *Angelitos negros* (1948), *La Negra Angustias* (1949), and *Negro es mi color* (1951), preventing mulatas from gaining power and finding love. While some films attempted to address racism, they still employed melodrama, blackface, and racist tropes, with blackness viewed as an obstacle. Turning to Afro-Mexican music, Chapter Six begins with a history of the music of *son jarocho*, with *jarocho* meaning "mixed-blood", from Veracruz, or a derogatory term for a wild pig. As Arce shows, the musical genre was wildly popular in Mexico while its Afro-Mexican roots, tied to Cuba or the Caribbean, were erased. The author closes the chapter by exploring the music and film appearances of mulata singer Toña la Negra, who signified blackness in body and voice. Arce asserts that blackness in Mexican arts is identified by disappearances, not unlike *jarocho's* vague origins, and therefore Toña's performance of Mexican *mulatez* makes her exceptional blackness slippery, again paradoxically visible yet erased.

B. Christine Arce's book is a welcomed addition to visual and literary Mexican and Latin American Studies for its transdisciplinary inclusion of art and popular culture and its focus on indigenous and Afro-Mexican women, bringing these silent and disembodied soldaderas and mulatas into Mexico's historical and cultural narrative, or, as the author puts it, the lettered city. Occasionally, the works felt limited to canonical texts or images, with cyclical repetition slowing the chapters' progress. Yet, *México's Nobodies* is otherwise significant in how it is grounded in these intersections of gender, class, *mulatez* and *mestizaje* as the author reveals the forgotten, slippery cultural spaces and identities these figured and disfigured women created and that Mexican history altered into ignored and impossible paradoxes. As a result, B. Christine Arce lays the groundwork for future studies of such ignored minorities and nobodies in art and other cultural productions in and outside of Mexico.

Mia Romano
The University of Tennessee, Knoxville

Bermúdez, Silvia and Roberta Johnson, eds. *A New History of Iberian Feminisms*. U of Toronto P, 2018. 522 pp.

A New History of Iberian Feminisms is a timely chronological history and innovative discussion of feminist thought throughout the Iberian Peninsula, from the 1700s to the present day. I say timely as its publication comes at a moment when twenty-first century Spain in particular has been grappling with high-profile controversies related to women's rights (new threats to abortion laws in 2013-14), gender equality (a massive women's strike in 2018), and sexual violence (*#LaManada*, 2018). It is the first volume of its kind to examine Spain and Portugal together, as *Iberian* feminisms, in an effort to understand "the Iberian Peninsula as a multilingual cultural and literary configuration in all its complexity" (3). Unlike previous histories, these essays do not privilege the urban areas of Madrid or Barcelona, nor do they treat Portugal as a separate entity. On the contrary, Bermúdez and Johnson have collected an impressive array of 36 essays—from thirty international scholars—addressing feminist concerns in Spain's Castilian-speaking areas, the Basque Provinces, Catalonia, Galicia, and Portugal, highlighting the geographic, linguistic, cultural, and political diversity of the Iberian Peninsula within its historically rigorous Roman Catholic tradition. The plurality of this "new history" is one of its strengths, and its unique approach rethinks old periodizations by organizing essays into more "elastic" historical periods (5). As the editors state in the introduction, "Rather than adhering to century markers or to political history, our periodization follows the ebb and flow of feminist activity, which, of course, is tied to political history but also has a rhythm of its own" (5). As such, the 36 essays are divided into six chronological sections, together supporting the goal of "complicat[ing] the standard histories of Iberian feminism" and bringing into focus "a complex web of feminist interactions from the eighteenth century, where we locate the beginnings of a modern feminist consciousness in the Peninsula, to the present." (7)

A New History begins with a brief introduction describing the editors' approach and chosen organizational structure. Of particular import is their definition of "feminist writing," in which they refer primarily to essays (not fiction) that seek to "uncover the individual and social mechanisms that constrain women's lives" and/or propose "alternatives to social, political, or individual circumstances that foster inequality between men and women" (6). Bermúdez and Johnson concisely address the merits and limitations of previous histories on feminist thought in the Iberian Peninsula, and they take Karen Offen's *European Feminisms 1700-1950: A Political History* as a model for its holistic view of a diverse region (Europe) containing significant differences among individual areas (nations) (6). Like Offen's political history, this volume's chronological organization offers an historical overview of each period—as the opening chapter of each section—followed by the exploration of a set of themes within each era that connect individual regions to the whole of the Iberian Peninsula. Essays address the formation of feminist thought and activism with attention to influences ranging from the national project, sources of philosophical thought, models of political activity, reactions to

government policies, and physical displacement or exile (7). Immediately following the introduction is a list of all contributions with a descriptive 2-5-sentence abstract (7-22), which is especially useful. All Notes (409-33) and Works Cited (435-88), however, appear together at the end of the entire volume, which at times hinders a seamless reading of individual chapters.

The first six chapters pertain to the eighteenth century and comprise Part I of the volume, “Iberian Feminism in the Age of the Enlightenment,” coordinated by Catherine M. Jaffe and Elizabeth Franklin Lewis. These essays “situate women” in relation to monarchies, religious ideology, and the family. Of particular note are Franklin Lewis’s chapter on the less-frequently analyzed topic of “civic motherhood” (50-57), and Vanda Anastácio’s discussion of “‘Feminism’ in Portugal before 1800,” which aims to dispel the notion that there were no traces of feminist claims in Portugal before the rise of suffragist movements (67). Chapters 7-14 comprise Part II, “The Long Nineteenth Century (1808-1920),” coordinated by Maryellen Bieder and Christine Arkinstall. The “elastic” chronology of *A New History’s* framework becomes especially apparent here, as the date range posits early twentieth-century feminist activity as a continuation of, or at times an ideological overlap with, nineteenth-century thought. As Bieder and João Esteves note in their respective historical overviews of Spain (Ch. 7) and Portugal (Ch. 8), the constantly changing political, social, and economic conditions of both nations provided little stability for the establishment of a coherent feminist project. Within Part II, Arkinstall’s chapters 9 and 11 extensively document new and varied “feminist presses” that provided outlets for women’s essays, while Bieder’s chapters 10 and 12 provide a wealth of biographical and authorial information on understudied women writers and early first-wave feminists whose writings have only recently been made available and accessible through digitization. Chapter 13, co-authored by Amaia Álvarez-Uria, Josune Muñoz, and Iratxe Retolaza, highlights the unique cultural and linguistic dynamics of the Basque region in terms of language and women’s education, foregrounding the first woman to publish a book in Basque, Bizenta Mogel (1782-1854) (182). Pura Fernández’s chapter closes this section with a transatlantic perspective on early Iberian feminist activity, urging scholars to place Spanish and Latin American women’s experiences in critical dialogue in order to better understand their shared peripheral positions (195).

Roberta Johnson coordinated the essays in the volume’s third and fourth sections, which cover the majority of the 20th century. Part III contains chapter 15-19, “The Iberian Feminism Movements Gain Strength under Republics, 1910-1939,” attending to the increase in feminist activity in varied regions of the peninsula (again, Portugal, Galicia, Cataluña, the Basque region, and Castilian-speaking Spain). Johnson takes care in chapter 18 to connect overlooked first-wave Spanish feminists to later twentieth century feminist activity, linking Carmen de Burgos to Lidia Falcón (228) and describing Maruja Mallo as a “precursor of the ‘corporal’ feminism that Spanish feminists adopted during the repressive Franco regime” (233). Chapters 20-25 comprise Part IV, “The Dictatorships of António de Oliveira de Salazar (1926-74) and Francisco Franco (1939-75).” Chapter 20’s historical overview of dictatorial Portugal and Spain details common features of both nations, whose regimes overturned

prospering feminist progress and caused women's legal situations to take "a giant leap backwards" (250). The five subsequent chapters focus on Iberian women's resistance, again recognizing the nuances of resurgent feminist activity with individual chapters dedicated to Galicia, Catalonia, the Basque Region, Spain, and Portugal.

The fifth and sixth sections of *A New History* cover second- and third-wave feminist thought from the late twentieth-century through the present day, and both are coordinated by Ana Paula Ferreira, Silvia Bermúdez, and Asunción Bernárdez Rodal. Taking the reader towards the twenty-first century, chapters 26-30 of Part V, 'A New Beginning: The Transition to Democracy and Iberian Second-Wave Feminism (1974/75-1994/96),' continue highlighting regional specificities. For example, Nerea Aresti and Maialen Aranguren discuss Basque Feminist Movements in chapter 29, while María do Cebreiro Rábade Villar addresses Galician feminism in chapter 30. More generally, this fifth section highlights initial moments of hope across the Iberian Peninsula as both nations' fascist dictatorships gave way to transitional democratic governments and feminist milestones expanded to include voices defending gay, lesbian, and transgender individuals' rights. Finally, chapters 31-36 comprise Part VI, "Iberian Feminisms' Diversity: 1996 to Present." These final essays consider the individual and collective effects of changes in education, as more women have received college degrees and, institutionally, women's studies programs, research centers, and academic conferences have proliferated since the 1990s (354-55). The essays emphasize issues that have occupied center stage in the continued struggle for women's rights in Spain and Portugal since the 1990s, especially "domestic violence, abortion rights, gender equality, and lesbian and queer identities" (348). Domestic violence and the politics of reproduction and caregiving in particular are highlighted in Mari Luz Esteban's chapter 36, "Bodies and Feminist Politics in Basque Society." Of further note is Johnson's chapter 32, which elaborates continued debates concerning equality and difference feminism in Spain, placing contemporary Spanish feminist thinkers in dialogue with earlier French and Spanish intellectuals like Irigaray, Cixous, and María Zambrano; although not surprisingly, Johnson concludes that the "feminist polemic" in Spain is far from over (366). Finally, Fina Birulés's epilogue remarks on "gender indifference" and "the margins" (399), bringing a philosophical perspective to the largely historical focus of the volume and connecting present-day debates surrounding the meaning of feminism—and so-called "post"-feminism—to the trajectory of women's rights and identity politics into the third millennium.

Overall, *A New History of Iberian Feminisms* is an exceptional and nearly comprehensive synthesis of feminist thought and activity in Spain and Portugal, offering new discussions of previously under-analyzed texts or unknown women writers. The thorough historical overviews opening each section are not limited to only "women's history," and they would make excellent supplementary resources for graduate or undergraduate courses on varied topics in Spanish or Portuguese cultural history. In terms of limitations, the occasional lack of synthesis or a somewhat encyclopedic tone in lengthier chapters obscure specific ideas and clear chronologies, largely due to the extensive biographic profiles and detailed descriptions of essay content (however, as an essential reference text, this can also be a

strength). Additionally, given the focus on essays, some discussions do not necessarily reflect critical scholarship that has engaged with women's fiction to problematize traditional views on what women's writing meant at different moments. The bibliography is likewise comprised predominantly of secondary sources; primary texts are limited to essays (and some poetry), although this genre preference is clearly prefaced in the Introduction. Nevertheless, *A New History of Iberian Feminisms* is an essential resource—if not a new “Bible” of Spanish, or Iberian, feminist history—for any scholar studying historic or contemporary women's issues, or women's literature and cultural production, either in Spain or Portugal specifically, or throughout Western Europe and the Luso-Hispanic world more broadly.

Rebecca M. Bender
Kansas State University

Faszer-McMahon, Debra and Victoria L. Ketz, eds. *African Immigrants in Contemporary Spanish Texts. Crossing the Strait*. Routledge, 2016. 288 pp.

While there is a flourishing corpus of literature about migration in and out of Spain, relatively few books explore the complex and dynamics relations between Spain and Africa and, more often than not, those tend to have a limited focus. Such books fail to transcend disciplinary divides and to go deep into the heart of these evolving relations. As the editors of this book rightly observe in the introduction, “movements across the Strait of Gibraltar have not been unidirectional, but rather complex and bidirectional encounters across broad geographical expanses and extensive time frames” (2). In an attempt to offer nuanced interpretations of the changing relations between Spain and Africa, *African Immigrants in Contemporary Spanish Texts. Crossing the Strait* edited by Debra Faszer-McMahon and Victoria L. Ketz seeks to critically interrogate “how Africa is being envisioned in contemporary Spanish texts, and how historical perceptions and current movements across the Strait of Gibraltar have led to heightened cultural production and interest in, as well as anxiety about, Africa and African immigrants” (3).

In thirteen chapters, this thought-provoking book assembles an “intellectual brigade” comprised of fourteen internationally renowned scholars working at USA academic institutions that offer critical assessment of cultural, filmic, musical, online sites, literary and social works exploring historic and current relations between Africa and Spain. In their analysis of such a multiplicity of texts, beyond their different methodological and stylistic approaches, all of the chapters emphasize hybridity, multiculturalism and dialogue (xvi) as the introduction by Brian Epps indicates.

This timely 282-page book organizes the contributions starting with representations of Africans by Spanish authors to then cross the strait of Gibraltar in chapter six, and in the second part of the collection pay attention to North African and Equatoguinean artists' stories of their (dis)connections with the Iberian world. In chapter one, Shanna Lino analyzes Marta

Sanz's detective novel *Black, black, black* through a metaphysical lens that highlights the ambiguity and lack of closure Spanish subjects experience in an increasingly problematic social scene that includes xenophobia, religious intolerance and elder abuse. Chapter two examines Juan Bonilla's *Los príncipes nubios*, a novel that presents the confluence of homophobia and racism in Spain, a problem that according to Gema Pérez-Sánchez is common to other creative works about immigration in Spain. The exploitation and violence of immigrants is revealed using techniques of the picaresque genre which offers scathing critiques of a society that "on the outside, appears to be economically thriving, modern and triumphant, but which, below the surface, wallows in the most abject depravation, poverty and exploitation" (61). The experiences of women immigrants' marginalization through language, religion and cultural mores are central topics in Antonia Bueno's theatre plays *Aulidi* (2006) and *Zahra: Favorita de Al-Andalous* (2009). Victoria L. Ketz elegantly underscores how the playwright's textual references to cultural differences are being transcended by transnational feminist values. Chapters four and five focus on recent films that provide empathetic approaches towards the experiences of "the Other". In her analysis of *Return to Hansala* by Chus Gutiérrez, Ana Corbalán uses the theoretical lens of the specter to interpret the fearsome reactions of Spaniards towards North African immigrants in Spain, concluding that the film does succeed in questioning cultural spaces from the margin. In chapter five, Jill Robins offers a comprehensive and sharp evaluation of the role of public figures such as actor Javier Bardem to influence popular opinion on the plight of the Saharawi people through his documentary *Sons of the Clouds: The Last Colony*. The use of visual imagery in book covers, films and institutional promotional materials to promote coexistence is studied in detail by Raquel Vega Durán, who stresses the value of inclusive discourses to facilitate dialogue and kinship in the Strait. Kathleen H. Connelly's chapter provides a welcomed change of focus by exploring mixed race couples' posts in Internet about how they are perceived by the dominant society. The first-person accounts by members of 'nonelite' groups in cyberspace offer real portrayals of Spaniards' interactions with African immigrants. Their participation in online sites allows them to produce knowledge and resist negative attitudes towards them, while becoming a multifaceted approach to engage with immigration in Spanish society today.

Displaying a balanced structure, the second half of the book is dedicated to the creative works of Africans living in Spain or in North Africa. In chapter eight Mahan Ellison analyzes Donato Ndongo's novel *El metro* and the narrative techniques the author uses in his desire to 'humanize' the immigrant. Through the lens of Levina's humanistic philosophy and the theory of travel and the 'oikos' proposed by Georges Van den Abbeele, Ellison carefully delves into Ndongo's representation of the immigrant's interactions with linguistic, racial and cultural "Others" in Spain. Also focused on Equatorial Guinea, Benita Sampedro examines the ways in which the first novel written by a Equatoguinean woman: Maria Nsué's *Ekomo* has travelled in time since its first publication in 1985, and across philological cultures, demonstrating how the different 'interventions' of copy houses, publishing houses, prologues and introductions, as well as book covers, marketing and distribution strategies put in evidence a chain of colonial interventions.

Chapters ten through thirteen are centered on Moroccan and Saharawui writers. They relentlessly question Spain-Africa's relations in contemporary times because of their physical, historical and cultural proximity. David N. Coury and Cristina Ortiz examine the works of two Moroccan-born writers, Laila Lalami's *Hope and Other Dangerous Pursuits* and Larbi El-Harti's "La ética de la mujer", to show how both texts destabilize notions of homogenous national and cultural identities through the incorporation of the veil as a marker of women's oppression or liberation. In "Grave Politics" Brian Bobbitt looks at how Ahmed Daoudi's novel *The Devil of Youdis* represents Moroccans' perspective of Spain for whom the crossing of the strait does not mean going into a life full of hope, rather it parodically reverses the image of Europe as a paradise since, in fact, poor migrants encounter death and poverty. Debra FaszermacMahon's deft analysis of poetry from the *Um Draigra* anthology that voices trauma and placelessness argues that this type of creative work not only feeds from and continues Saharawi oral traditions, but it also poses the possibility gaining them political agency at the same time that it provides hope for ethical interactions between the community represented by the poets and their audience. In the final chapter, Cristián H. Ricci offers an overview of Morocco's writers and intellectuals who use Spanish as a medium to conceptualize Africa-Spain cultural relations in their literature and publications in reviews and newspapers. This essay pays attention to the poetry of Adberrahman El Fathi, whose voice is infused by an Averroist spirit that promotes unity and understanding among all peoples without geographic, philosophic or religious borders.

The many insightful and well-argued contributions in *African Immigrants in Contemporary Spanish Texts. Crossing the Strait* are sufficient on their own to justify purchase of the book. In its pages lies a fundamental evaluation of the area of contemporary Iberian studies that is slowly opening its doors to postcolonial issues and artistic creations. In that sense, the introduction provided by the editors is very valuable since it maps out the concepts and theoretical approaches used in the field up to now by its foremost critics: Martín-Márquez's book *Disorientations* (2008) on Spain's ambiguous attitude towards its colonial legacy in Africa and contemporary African immigrants, especially those from Morocco, a topic also covered by Adolfo Campoy Cubillo's book, Flesher's work on Spanish anxieties about Africa, Benita Sampedro's questions about Spanish borders and colonial history, and Michael Ugarte's new concept of *emixile* that highlights the complex interconnections between exile and emigration.

Methodologically, the contributions are tied together by the artful and balanced organization of chapters that focused on writers and artists from both sides of the Strait of Gibraltar. What is missing however, in the opinion of this critic, is a broader engagement with what I would term "autochthonous" critical approaches, that is more visibility given to either immigrant popular culture, as a way to ascertain a broader representation of Spain-Africa's relations, or some contributions by Spanish and African critics/theorists themselves. For example, all critics are professors of Spanish and Hispanophone cultures working in USA institutions who use a set of theoretical references quite common in this academic *milieu* but are less familiar to Spanish and African cultural critics and writers. In this sense, I would stress

Brian Epps' evaluation that while the book repeatedly references bidirectional dialogues and cross-cultural exchanges, those are "often more aspirational than actual, the inclusion of texts, subjects, and situations from Morocco, Equatorial Guinea, and the disputed Western Sahara and in languages other than Spanish or English notwithstanding" (xvi). Still, Connolly's essay incorporating voices of immigrants that reflect about their negotiation of how to belong to Africa and/or to Spain, and at another level, Ricci's work highlighting how embedded is the Averroist tradition in Hispanophone Moroccan poetry, are refreshing examples of how to expand the types of voices analyzed and to provide theoretical frameworks that may be closer to their life experiences.

All in all, the book can be commended for its attempt to cover the variety of complex and different themes it presents comprehensively, and its ability to advance fresh perspectives from authorities and young scholars in the field. Most of all, it makes a significant contribution to the stated goals of the editors to promote an ethical recognition of the "Other" and bidirectional, intercultural encounters between Africa and Spain.

Dosinda García Alvite
Denison University

Fiol-Matta, Licia. *The Great Woman Singer. Gender and Voice in Puerto Rican Music.* Duke UP, 2017. 291 pp.

Al contrario de lo que su título sugiere, *The Great Woman Singer* cuestiona una clasificación monolítica de La Gran Cantante. Licia Fiol-Matta constata que el objetivo del libro consiste en alterar la idea de la cantante como una excepción talentosa que obedece una serie de criterios y que sigue una trayectoria predecible. Para lograr su fin, estudia la producción musical, las biografías, los personajes artísticos y, sobre todo, las voces de cuatro cantantes puertorriqueñas: Myrta Silva (~1923-1987), Ruth Fernández (1919-2012), Ernestina Reyes (1925-1994) y Lucecita Benítez (1942-). En los cuatro capítulos que conforman el cuerpo del libro, cada uno dedicado a una de las cantantes, Fiol-Matta explora cómo las cantantes respondían a las vicisitudes del colonialismo en Puerto Rico, y notablemente la creación del Estado Libre Asociado (ELA) en 1952.

A Fiol-Matta le interesa analizar la voz como una fuerza que opera en la historia (5). Por lo tanto, el libro despliega una investigación impresionante que incluye las entrevistas que realizó la autora así como las entrevistas que hicieron otros, reseñas de conciertos e imágenes de las cantantes. Sin embargo, Fiol-Matta va más allá de recrear el archivo; teoriza la voz desde varias ópticas teóricas que incluyen el psicoanálisis, el género, la raza, la escucha y las teorías de la voz, a las que Fiol-Matta añade su concepto de la voz pensante ["the thinking voice"]. A lo largo del libro, replantea cómo concebimos la voz; propone que la escuchamos, ya no como un sencillo instrumento o un mecanismo de expresión, sino como un objeto: la voz pensante.

El primer capítulo analiza las complejidades de la voz de Myrta Silva y su recepción cuya ambivalencia se encierra en su epíteto: “La Gorda de Oro”. El capítulo busca recordar a Silva por su fuerza vocal y por la inteligencia de su representación escénica que convergen en su voz pensante. Basándose en el concepto lacaniano del significante [“signifier”], Fiol-Matta detalla cómo Silva creó dos personajes para combatir la fantasía violenta de que haya una correspondencia entre la figura pública que canta y la vida íntima de la cantante. Entre las diversas nadas [“nothings”] que presentará al lector, Fiol-Matta anuncia que la primera es la negativa de Silva de ofrecerles a su público un objeto deseado. Argumenta que Silva transformó la pasividad convencional de la mujer bajo las expectativas heteronormativas del ELA en una verdadera fuerza musical.

El segundo capítulo, centrado en la cantante y política afro-puertorriqueña Ruth Fernández, expone cómo Fernández iba refinando una voz y una imagen pública con el objetivo de intervenir en la política y la cultura de la descolonización en Puerto Rico. Al mismo tiempo, Fiol-Matta indaga en cómo el “sensorium of racism” define la recepción de Fernández y la creación de su imagen pública (75). Arguye que “acousmatic blackness” le fue impuesto a Fernández desde los inicios de su carrera musical cuando los oyentes destacaban la gravedad “masculina” de su voz, que vendría a adquirir una asociación racial también (73). Fiol-Matta constata que Fernández, quien cantaba en la frontera entre la música clásica y la música popular, tomó la decisión de encarnar la armonía racial y el nacionalismo cultural en Puerto Rico a pesar de su propia experiencia del racismo.

En el tercer capítulo, Fiol-Matta resalta el talento musical de la cantante jíbara Ernestina Reyes, “La Calandria”, para así cuestionar la nada histórica a la que han sido relegadas la música jíbara en general y, de manera específica, las cantantes de este género. Estudia unas canciones de La Calandria para ilustrar cómo la música jíbara participaba del mercado de la nostalgia al mismo tiempo que evolucionaba a causa de la migración forzada a Nueva York bajo la política económica del programa Manos a la Obra [“Operation Bootstrap”]. Volviendo al concepto de la nada, Fiol-Matta explora cómo La Calandria jugaba con la nada para favorecer su creatividad musical. Argumenta que La Calandria reclamaba un lugar como una verdadera maestra de la décima, a la misma altura que sus coetáneos varones, mediante el despliegue de las cualidades de su voz y su manipulación concienzuda de los tropos de la música jíbara.

La cuarta artista es la estrella de pop Lucecita Benítez. Aunque la vida y la música de la cantante se convirtieron en uno de los objetos de consumo más populares en el Puerto Rico de los años sesenta, Lucecita, arguye Fiol-Matta, quiere que el escuchar su voz genere el pensamiento y el acercamiento a lo verídico. Fiol-Matta hace hincapié en el vacío creativo en el que Lucecita se halla: su figura pública así como su voz desafían las normas de género, raza y sexualidad. La resistencia de Lucecita a ser leída según una sola matriz de expectativas artísticas exige una escucha crítica de su voz pensante.

En su epílogo, Fiol-Matta afirma que el libro constituye un llamamiento a escuchar las voces de las cuatro cantantes tomando en cuenta su historicidad, de la cual una discusión del género forma parte. Fiol-Matta alcanza esta meta: mientras va interpretando cómo

evolucionaban las carreras y las voces de las cantantes, la prosa vívida de la autora hace que las cualidades de las voces cobren vida. Describe así la voz madura de La Calandria: “She delivers a viscous sound, thick, unruly, disobedient to convention, willful, full of body, hoarse, with more timing and sense of swing” (150-51). Más allá de su evocación de las voces, Fiol-Matta las analiza bajo la luz del discurso de género en Puerto Rico y su diáspora. Fiol-Matta basa su análisis en algunos conceptos teóricos de Lacan, y también les pide prestados conceptos a Jean-Luc Nancy, Michel Foucault, Giorgio Agamben y Mladen Dolar entre muchos otros. Las capas de análisis que Fiol-Matta aplica a las cuatro cantantes hace que su libro sea una lectura densa, pero las notas al final del texto le proveen al lector de una exégesis de muchos de los conceptos a los que hace referencia. Además, Fiol-Matta construye puentes entre los capítulos e incluso entre sus referencias teóricas, lo cual le dota al libro de una coherencia que facilita su lectura. Apoyada en un análisis riguroso del archivo sonoro, visual y escrito en torno a las estrellas, Fiol-Matta se centra en un análisis de la voz como objeto para mostrar cómo estas cuatro artistas generaron y siguen generando un significado de la nada en la que los discursos dominantes las colocan.

Sarah Piazza
Morehouse College

Luna, Ilana Dann. *Adapting Gender: Mexican Feminism from Literature to Film*. SUNY P, 2018. 312 pp.

A partir de la década del 1960, las escritoras mexicanas, entre las cuales se cuentan, Rosario Castellanos y Elena Poniatowska se sumergieron en la problemática de género en sus novelas y cuentos. Casi dos décadas después un grupo de cineastas, en su mayoría mujeres, readaptaron estas obras para llevarlas al cine. El estudio de Ilana Dann Luna gira en torno a la adaptación cinematográfica realizada a partir de fines de los años 80 de textos literarios en los que las cuestiones de género ocupan un lugar destacado. Desde el punto de vista de género, Luna entiende la adaptación como una forma de resistencia cultural que interpela los cambios asociados por las políticas neoliberales implementadas durante las presidencias de Pedro Salinas de Gortari y Ernesto Zedillo.

En el primer capítulo, la autora sostiene que en México el período que se inicia en 1988 se evidencian no solo políticas neoliberales sino también una consciencia de la importancia de las mujeres como actores sociales. Es este el trasfondo cultural y social que sirve de telón de fondo a las adaptaciones cinemáticas de obras literarias que describen la situación de las mujeres mexicanas y su relación con el patriarcado. Luna subraya las alianzas de género y las rescrituras que resisten al statu quo en las adaptaciones que examina. Para marcar la diferencia entre las adaptaciones fílmicas en las que se enfoca y la cinematografía mexicana anterior, se pasa revista a la construcción de la nación mexicana en obras clásicas del cine de oro mexicano que, en su mayoría, excluyen la subjetividad y la agencialidad femenina. El surgimiento de esta temática en el cine mexicano se presenta, entonces, como un fenómeno cultural que surge a fines de 1980.

El segundo capítulo está dedicado a la adaptación de la novela corta de Rosario Castellanos *El viudo Román* (1964), que la directora Busi Cortés realizó en la película *El secreto de Romelia* (1988). En un detallado análisis, Luna presenta las lecturas de la novela de Castellanos, así como también los cambios de época que motivaron a Cortés a centrarse en una protagonista femenina en vez de dar centralidad al personaje masculino en *El secreto de Romelia*.

El capítulo tres está centrado en el éxito teatral de *Entre Villa y una mujer desnuda* (1992) de Sabina Berman y su adaptación fílmica en la que participó Isabel Tardan de 1996. Luna señala la posición feminista de Berman que la impulsó a desafiar la figura mítica del revolucionario Pancho Villa y su rol en la conformación del México del siglo XX. Antes de examinar el trabajo de adaptación, la autora se enfoca en el éxito de la pieza teatral que pone en evidencia los diferentes roles de género y una exploración de la historia reciente mexicana. Para Luna, la película presenta una crítica aún más evidente hacia las políticas neoliberales, particularmente a través del personaje de Andrea que pone de manifiesto que lo femenino y las clases bajas continúan siendo relegadas. Por eso, la película sugiere que una vez que la mujer logra su autonomía, no existe un regreso a una pareja heterosexual.

El cuarto capítulo se refiere a la adaptación de la novela de Rosa Nissán, *Novia que te vea* (1992), realizada por la directora Guita Schyfter. Para la autora, tanto la novela como la película constituyen formas de explorar la diáspora judía en México. Además, sostiene que la película marca un hito importante en la cinematografía mexicana dado que la voz pertenece a una protagonista femenina de una comunidad minoritaria. El análisis de Luna señala la polifonía de voces que se encuentra en la película para representar lo judío: la voz de la niña protagonista y los judíos sefarditas y askenazis que señalan diversas posiciones de la Otredad. Sin embargo, la autora expone que en la película de Schyfter predomina la solidaridad femenina, algo que no se evidencia en la novela de Nissán.

El capítulo final se dedica a analizar la adaptación de Jaime Hermsillo del texto de Elena Poniatowska *De noche vienes* (1979). Para Luna, la adaptación y película de Hermsillo tienen un tono más queer que el cuento en el que se basa por lo que la autora se detiene en la representación de la homosexualidad como forma de desafiar el binario de géneros propuesto por el patriarcado. La protagonista de *De noche, vienes*, *Esmeralda* se inspira en el modelo de Frida Kahlo y defiende su autonomía, actitudes que no se evidencian en el cuento de Poniatowska. Otra diferencia de la película es cubrir un periodo histórico más amplio para examinar la dinámica de géneros.

A pesar de que el libro podría haberse beneficiado de un trabajo de edición más cuidado y una más profunda vinculación de las películas con el neoliberalismo, es indudable que *Adapting Gender* de Ilana Dann Luna constituye un valioso aporte al estudio de la literatura y cine de mujeres mexicanas que desafían las reglas patriarcales y buscan ampliar el radio de temas y personajes que participan en la nación mexicana.

Carolina Rocha
Southern Illinois University Edwardsville

Owens, Sarah E. *Nuns Navigating the Spanish Empire*. U of New Mexico P, 2017. 208 pp.

Remember how exhausted you were the first time you flew over either the Atlantic or Pacific Ocean in nine or twelve hours, respectively? Imagine traversing both oceans by foot, horse-drawn carriage, mule, Spanish galleon, and Philippine *hamaca* in 1620 on a fifteen-month expedition to establish the first female Franciscan convent in the Far East. Sor Jerónima de la Asunción and her fellow sisters did as much with formidable stamina, saintly patience, and a singular vision. Known mostly to art historians because of Diego Velázquez's portrait of her, Sor Jerónima is so much more than the stern, wizened nun staring at spectators from the walls of the Prado. Sor Jerónima was a brave, daring, and pious woman who utilized post-Tridentine fervor to take a 15,000-mile, transoceanic journey to expand the Order of Saint Clare in the Spanish Empire's furthest colonial capital: Manila, Philippines.

Sarah E. Owens deftly uses primary and secondary sources to contextualize Sor Jerónima's accomplishments in this fascinating monograph, which reads more like a highly accessible popular press book than an impenetrable scholarly tome. Owens is to be commended for the refreshingly clear prose she employs throughout the text, welcoming seasoned scholars as well as those just entering the field of early modern studies.

Sor Jerónima's story should stand out among the crowd of recently published scholarly texts documenting and narrating the lives of other early modern nuns such as Ana de San Bartolomé and María Vela y Cueto for two reasons: her steadfast insistence to create an inclusive convent that did not discriminate based on class or race and her experience as a sixty-four-year old globe-trotter that encountered the Spanish empire's polyglot, multiethnic milieu across three continents.

In our own era, when feminists and their organizations are called to task for their white-centric leadership and platforms, it is refreshing to see a seventeenth-century example of a white woman, with noble lineage no less, advocate for "permitting local mestiza and indigenous women into the community" (98). When Manila's Spanish elite bristled at the thought of their daughters sharing the same status as mixed-race women and poor women of any race, Sor Jerónima clashed with the Franciscan friars who, ultimately, acquiesced to the city's bigoted leaders by removing Sor Jerónima from her post as abbess. She replied with an angry rejoinder, "as if they were not Christians," referencing the impoverished and darker-skinned women who wanted to join the convent and cited "black saints within the Franciscan order as precedents" (98).

Sor Jerónima's story offers a fascinating narrative of a woman who existed on two planes: one that desired a devout, ascetic, and cloistered life and one that negotiated the cosmopolitan intersections of gender, race, and class to fulfill her dream to live such an austere life.

As a young girl growing up in Toledo, Sor Jerónima was a devotee of Saint Clare, eagerly reading the saint's *vida* and flagellating herself "until she shed copious amounts of blood" (19). When she joined Toledo's Convent of Santa Isabel de los Reyes, she was given

dispensation to profess under the strict First Rule of Saint Clare, which stipulated that the community live off alms, even though the convent followed the more relaxed precepts of the Second Rule, which allowed women to bring dowries, land, and servants with them. The rule of enclosure applied to all nuns by the seventeenth century, but, ironically, when Sor Jerónima was inspired to find a convent where the First Rule would be required, she sought relief from claustration by appealing to one of its few exceptions: establishment of a new community.

Her dream to launch such a convent took fruition thanks to the patronage and piety she cultivated during the final decades of the sixteenth-century. Her religiosity and self-abnegation, which included wearing a hair shirt with a spiked garter made of sharp-toothed wool-spinning combs, led to her being known as the “Saint of Toledo.” Thanks to her fame, male clerics recognized the boundless “spiritual and financial” potential of promoting Sor Jerónima in their quest to establish religious communities in the colonies (20). With her connections to Spanish royalty (she prayed over the womb of Queen Margaret of Austria so she would bear a son, which she did a few months later), Sor Jerónima’s reputation spread to the Philippines, where the wealthy married couple Pedro Chávez and Ana de Vera wrote a will to sponsor the first female religious community in the colony and explicitly named the “praiseworthy” Sor Jerónima as their ideal foundress (22). Owens expertly describes how the juxtaposition of Sor Jerónima’s professed poverty and her need to acquire financial patronage from royal figures and wealthy Spaniards “underscores the complex social matrix of piety and patronage that permeated life in early modern Spain” (25).

As with any successful expedition, Sor Jerónima’s journey was not a solitary one. Owens’s book pays special attention to Sor Ana de Cristo, a lifelong friend of Sor Jerónima who wrote the biographical accounts of their fifteen-month odyssey from Spain to the Philippines by way of Guadeloupe and Mexico. The book’s final chapter situates Sor Ana’s personal journey from a novice who was taught how to read by Sor Jerónima to a nun who learned to write as an adult within the context of other nuns who wrote and circulated their works with the help of a network of Catholic female readers and patrons.

Seeing as how the Spanish Empire was the first upon which the sun never set, Owens’s book invites us to continue expanding our focus when we discuss the early modern era to encompass not only the Americas and Africa but also Asia. With its home-grown Eastern Asian trade routes being complemented by Portuguese commerce from the Indian Ocean and Spanish expansion from the Pacific Ocean in the sixteenth century, Manila is arguably the world’s first global city, and it is a testament to Sor Jerónima’s vision, fortitude, and commitment to inclusivity that the convent has survived sexism, classicism, racism, earthquakes, and war for nearly four hundred years.

Horacio Sierra
Bowie State University

Palacios, Antonia. (Trans. RoseAnna Mueller). *Ana Isabel, a respectable girl*. Universitas P, 2016. 113 pp.

Edited for the first time in 1949, *Ana Isabel, una niña decente*, is one of the most renowned works of Venezuelan poet, essayist, and novelist, Antonia Palacios, and a transcendental work of Venezuelan literature to date. The current review focuses on RoseAnne Mueller's translation of this novel, the first rendering in English of this Venezuelan work. As Mueller accurately notices, *Ana Isabel, a respectable girl*, is a novel in which the experiences of a child are narrated through the memories of an adult, utilizing a language, which matures along with the narrator, becoming increasingly poetic. With themes of womanhood, religion, socioeconomic status, and race, appearing in each chapter of the novel, the novel poses to its translator the challenge of making effective decisions that will convey the delicate ways in which the novel's themes are interweaved.

An autobiographically-motivated work, *Ana Isabel* is a coming-of-age novel based on the experiences of a lower-class girl growing up in Venezuela during Juan Vicente Gómez's dictatorship, which is to say, growing up in a highly class-driven autocracy, still very much reliant on racial distinctions inherited from colonial times, as well as on a Catholic understanding of femininity. In the novel, *Ana Isabel*'s socioeconomic status is protagonical as it is contrasted with at least two main settings also shaped by class: the street life, which in the 1920s revolved around plazas or squares, and the academic environment of an all-girls school in which *Ana Isabel* relates to classmates with a notoriously higher social status than her own. A third setting, the Alcántara's home life—including familial relationships and caregiver, *La Negra Estefanía*—is crucial in shaping *Ana Isabel*'s understanding of the female experience across all societal levels.

Many of the relevant social issues raised by Palacios' novel involve the disparities and discrimination occurring in Venezuela under the Gómez dictatorship. Such inequities that strongly define the Venezuela of the 1920s are present in Palacios' writing in many ways. Two ways that concern the first translation of this novel are, first, the depiction of language variations that signal class (final word phonetic reductions) or servitude (*mi niña, mi hijito*, use of the formal second person), as well as linguistics expressions and references of Blackness. Second, the naming of objects, foods, and natural elements which have no literal equivalents in English, or whose translation to close equivalents would mean discarding valuable symbolic references.

A first approach to *Ana Isabel*'s reflections on disparities occurs by way of objects, namely, Mrs. Alcántara's still-wearable brown shoes, and the description of Francisco's shop where he fixes old shoes for the townspeople. By way of Carmencita, an illiterate girl from the neighborhood who is allowed to take the shoes to Francisco's shop by herself, *Ana Isabel* becomes interested in her own independence, and begins questioning how her sovereignty is reliant on the morals of her own family. As early as this first chapter, Mueller already makes important decisions regarding the translation of terms such as *alpargatas*, or *guarapo*, words that immediately require the reader to step out of her domestic slumber and into a world

constructed largely by foreign referents. In this conscious decision to foreignize the translation—perhaps because of Mueller’s stay in Venezuela during 1992-1993—the translator continues to maintain words like *carato*, *guacharaca*, and different denominations of Venezuelan currency—*reales*, *lochas*, *centavos*—in their original Spanish form. However, while some maintained Spanish forms are carefully weaved into the English translation, others (such as translating the Venezuelan location *Punta de Araya* as *Tip of Araya*) are less attentive.

An interesting choice made by the translator is to keep *La Negra* in reference to servants, such as *La Negra Estefanía*, *La Negra Domitila*, or *La Negra Nicasia*, translating these names as proper nouns, a creative device that effectively conveys the tenderness toward these characters which is present in the source text. However, at other times, Mueller shies away from an affectionate translation of Blackness, such as in the chapter *Carnival Sunday*, where she chooses to translate *negra* as “Hey, there, my black woman, hey, there!” and “Goodbye, Estefanía. Goodbye, black woman” (19). This decision reveals a certain inconsistency of the translation, given that in both instances, the Spanish *negra* functions not only as an indicator of race, but also as an expression of warmth and care.

Beyond the themes of inequality and race is Ana Isabel’s acknowledgment and acceptance of her own sensual nature, first introduced through Aunt Clara’s belief that the child has “the instincts of a wicked woman, a woman of the streets” (34), and later supported by the teacher’s observation that Ana Isabel has a “prone to sensual” nature (35). Both the teacher and Aunt Clara’s perceptions about the child’s nature appear in the narrative to consolidate social perceptions of poverty and female sensuality as gateways to sin, a prejudice that Ana Isabel questions and dismantles throughout the novel.

The sensual female nature of Ana Isabel is explored in further depth as the protagonist navigates Catholicism (i.e. the sacrament of confession, First Communion, Christ’s offering of his own body) in its intersections with class and gender. An example of these intersections occurs in *The kiskadee* (in Spanish, *El cristofué*, the original form emphasizing the chapter’s focus on Christ and religion, a parallel lost in translation), when Ana Isabel learns that the First Communion will make her *the Lord’s betrothed*. She becomes immediately troubled by the implications of promising herself to a Lord who allows poverty, one who monitors her every move and punishes her for her sensual behavior.

As womanhood, Catholicism, and class begin to appear as constants in Ana Isabel’s inquiries of the world, the translator’s challenge shifts. It becomes clear to the reader that Ana Isabel’s narrative voice is slowly maturing along with her body and her questioning of the world. At this point, Mueller’s responsibility toward the novel is that of following Palacios’ voice as she narrates female complexity through the eyes of Ana Isabel. This change in the translator’s duty is significantly evident for the first time in *The field trip*, when Ana Isabel is prompted to validate her own womanhood by her teacher’s sensual enjoyment of water.

As the novel moves toward its last chapters, Palacios engages in a more introspective, poetic language, one which Mueller follows closely. Entering *Ana Isabel on the other side of the bars*, the reader is invited to accompany the translator in her refusal to adapt metaphors

to domestic English equivalents, a pertinent decision that reveals allegiance to Palacios' voice, and becomes an echo for the contested experience of womanhood in 1920s Venezuela.

María Ocando Finol
Arizona State University

Roberts-Camps, Traci. *Latin American Women Filmmakers: Social and Cultural Perspectives*. U of New Mexico P, 2017. 180 pp.

Over the last forty years, women directors like María Luisa Bemberg, Susana Amaral, María Novaro, and Lucía Puenzo have achieved notable domestic and international success. Working in a historically male-dominated cultural institution, their films have won the Silver Condor (Argentina), the Candango Trophy (Brazil), the Ariel (Mexico), and prizes abroad at Cannes, the Berlin International Film Festival, and the Goyas. *Latin American Women Filmmakers* represents one of the first full-length monographs dedicated to this talented group of *cinéastas*. Divided into four regional segments spanning Argentina, Brazil, Chile, and Mexico, Traci Roberts-Camps focuses on films that challenge established societal norms such as sexism, heteronormativity, ethnocentricity, and socioeconomic discrimination. However, most importantly, her study identifies the formal techniques—*mise-en-scène*, lighting, sound, and editing, among others—used by these directors to emphasize their counterhegemonic thematic content. Numerous black-and-white screenshots taken from films guide readers through critical essays while a selection of color photographs display several of these filmmakers at work behind the camera.

Beginning in Argentina, Roberts-Camps considers the transgressive nature of María Luisa Bemberg's *Camila* (1984) and *Yo, la peor de todas* (1990). As in all of these chapters, the study provides a brief overview of existing scholarship for the films in question, but the book's critical attention to cinematography adds a new layer to the preceding literary-based approaches. The first chapter signals Bemberg's use of lighting, sound, and character placement as a way of emphasizing the transgression of her protagonists, in this case, the non-conventional acts of Camila (Susú Pecoraro) and Sor Juana Inés de la Cruz (Assumpta Serna). As Roberts-Camps explains, these scenes, particularly those shared by the vicereine and Sor Juana in *Yo, la peor de todas*, not only question the gender norms supported by the Catholic Church, but also traditional heterosexual spectatorship. She argues that these subversive techniques laid the foundation for future Argentine filmmakers, one of these being Lucía Puenzo.

The following chapter explores Puenzo's *XXY* (2007) and *El niño pez* (2009), analyzing the on-screen isolation of these characters. In the former, the study points to the framing of Alex (Inés Efron) alone or within the film's desolate landscapes as a way of highlighting the protagonist's difference and/or marginalization as an intersex teen. Worth noting, Roberts-Camps points out the director's use of ocean blues and foggy grays in beach and forest

settings as hues that complement these isolated emotions. In *El niño pez*, the study breaks down the film's flashbacks, pointing, for example, to sequences that juxtapose solitary shots of Lala (Efron) with retrospective visuals of time shared with la Guayi (Mariela Vitale). Again, the analysis demonstrates how editing captures these adolescents' sense of isolation.

Shifting its focus to Mexico, *Latin American Women Filmmakers* goes on to examine themes of solidarity and spectacle in the films of María Novaro and Dana Rotberg, respectively. Whereas Puenzo tends to isolate her characters on-screen, Roberts-Camps contends that Novaro unites these women within the frame to suggest cohesion. According to her analysis, bonds exhibited in *Lola* (1989), *Danzón* (1991), *El jardín de Edén* (1994), and *Sin dejar huella* (2000) show how women attempt to jointly overcome the country's failed institutions, as well as the socioeconomic turmoil of the 70s, 80s, and 90s. The chapter on *Ángel de fuego* (1992) and *Otilia Rauda* (2001) discusses Rotberg's unconventional framing of the female body. Varying camera angles and long takes focusing on the bodies of Alma (Evangalina Sosa) and Otilia (Gabriela Canudas) illustrate these women's transformation from obedient objects to active subjects, thus questioning traditional masculinist narratives and themes.

While the majority of these essays consider fictional works, one does turn its attention to documentary filmmaking in Chile. Carmen Luz Parot's *Estadio Nacional* (2002) contextualizes Augusto Pinochet's use of the stadium as a concentration camp following the overthrow of Salvador Allende's government in 1973. Through the use of parallelism—an editing technique that links original and contemporary footage—Roberts-Camps explains how the director heightens the dramatic effect of these images, thus evoking an empathetic response from the viewer. Other narrative films from Chile such as Alicia Scherson's *Play* (2005) also experiment with the audience. Having already commented on the use of editing, camera placement, and lighting in other chapters, the study considers the film's use of sound. Throughout the film, as the author explains, the soundtrack replicates the music emitted by Cristina's headphones and allows for the spectator to vicariously escape the protagonist's working-class social reality. Again, the author's detailed closed readings reveal how these filmmakers explore different themes, this time, socioeconomic inequality and political repression within the Chilean context.

Roberts-Camps concludes her book with films directed by Brazil's Susana Amaral and Tizuka Yamasaki. The author notes the long and high-angled shots employed in films like *A hora da estrela* (1985). According to her observations, these distant and often slow-moving takes, combined with an obstructive framing, highlight Macabéa's isolation and vulnerability within the urban setting. As she goes on to explain, these techniques exteriorize the marginalization of Brazil's northeasterners in cities such as São Paulo. Almost all films analyzed feature female protagonists, again the case in Yamasaki's *Gaijin: Caminhos da Liberdade* (1980). As with Macabéa, *Gaijin*'s protagonist must acclimate herself to the new cultural environment, this time after moving from Japan to Brazil in the early twentieth century. A lucid breakdown of the film's flashbacks bring attention to how the director uses editing to

convey the struggles of adapting to the new setting, as well as the female experience of immigration.

Latin American Women Filmmakers offers an excellent resource for those preparing courses or scholarly work focusing on regional cinema. The author's comments on both the thematic and formal elements present in these works provide a balanced guide to film interpretation. These well-versed cinematic explanations will leave the reader with a better understanding of the transgressions associated with these films, but most importantly, her critical approach helps to identify the common cinematic techniques employed by women filmmakers in Latin America.

*Patrick Thomas Ridge
Virginia Tech*

Call for Papers and Contributions

50 NEMLA 2019: "Contesting the Gaze: Gender and Genre in Hispanic Women's Filmmaking"
 coordinated by Ruth Z. Yuste-Alonso & Ana María Díaz-Marcos, University of Connecticut (UConn)

March 21-24, 2019 Gaylord National Resort Center, Washington, D.C.

In *Ways of Seeing* (1972), John Berger notes that the idea of gaze has been traditionally defined as masculine, for there is an underlying assumption that "men act and women appear. Men look at women. Women watch themselves being looked at" (47). Berger's observation unravels a hegemonic scopic regime, which oftentimes privileges men's perspective and situates them at the center of narratives, thus leaving women's experience on the margins of the collective imaginary. Alongside other crucial categories (such as class, race, or age), gender structures pervade not only the way we see and understand the world, but also the way we talk about it. Therefore, the notion of gaze becomes a key concept in cultural production, for whoever casts the gaze controls the narrative and, ultimately, history. Amidst today's popular feminist resurgence, propelled by the #MeToo movement and echoed by other initiatives worldwide that have revived on-going debates on representation and identity in popular culture, we consider it is necessary to revisit and examine the notion of gaze in the works of Hispanic women filmmakers. This roundtable plans to discuss some of the following questions: what happens when women are the ones who look? Is there a female gaze versus a male gaze? Is it appropriate to talk about a female gaze given the importance of other intersecting categories? How do film genres inform the gaze? Is it possible to subvert dominant ways of seeing through the use of film genres, and if so, is this particular use gendered?

This roundtable seeks submissions that explore, complicate, or challenge the traditional notion of gaze in works by women filmmakers from Latin America, Spain, and the Spanish-speaking Caribbean. Of particular interest are papers focusing on directors who conceive of their work as a space to contest hegemonic practices of looking, and who propose new perspectives, narratives, and filmic experience through the creative use of film genre conventions. Abstracts in Spanish or English are welcome.

Description

This roundtable explores, complicates, and challenges the traditional notion of the gaze in works by women filmmakers from Latin America, Spain, and the Spanish-speaking Caribbean. Papers focusing on directors use their work as a space to contest hegemonic practices of looking, and who propose new perspectives, narratives, and filmic experience through the creative use of film genre conventions are encouraged.

Submissions of abstracts of proposals to ruth.yuste_alonso@uconn.edu by **September 30th, 2018**.

50 NEMLA 2019 -Seminar: "Queer Women: Reading and Writing in 19th & 20th Peninsular Spanish Literature" coordinated by Ana Isabel Simón-Alegre (Adelphi University) & Aurélie Vialette (Stony Brook University).

21-24 March, 2019. Gaylord National Resort Center, Washington, D.C.

The topic of this seminar is the presence of the “chicas raras” in Modern Spanish literature, also known as “queer women” in English. Queer is the perfect conceptual framework to think about how Spanish authors explore feminist themes, such as discrimination or inequality using their narratives as a tool to examine tensions in female subjectivity. The concept queer includes the idea of gender dissidence that encompasses how female intellectuals experience sex, sexuality and, gender. Even if oftentimes these writers have difficulties conceptualizing these notions, they are perceptible in women narratives, especially through specific genres: autobiography, memoir, romance fiction and letters.

This seminar wishes to explore not only the significant presence of queer women in Spanish literature but also ask why it has been silenced culturally. For that matter, we will take up notions such as “cursi” (cheesy) in texts written by women from 1850 up to the present. We argue that when literary criticism dismisses a woman-authored novel as “cheesy,” it is due to a gender mark related to the concept of queer. Noël Valis (2003) cleverly elaborated on the untranslatable concept of “lo cursi” and the structure of feeling that characterizes Spain’s uneasy surrender to the forces of modernity. We want to keep this debate open and propose a discussion on how the literary figure of the “queer woman” is, in fact, also present in European writers.

Abstracts accepted in Spanish or English.

This seminar examines the significant presence of the queer woman in Peninsular Spanish Literature written by women from 1850 up to the present. Our objectives are: to examine how Spanish Women Writers used this literary figure in their novels to explore gender conventions, track the connections between these literary figures and those of other Women Writers and, and discuss how the figure of the queer woman was a factor in the personal lives of women writers.

Please email an abstract of your proposal in Spanish or English to

<https://www.buffalo.edu/nemla/convention/callforpapers.html> by **September 30, 2018**. This session will be organized as a seminar.

CINE LIT 9, Congreso Internacional de Cine y Narrativa Hispánicas. Organizado por Portland State University, University of Oregon y Oregon State University.

9-11 de marzo de 2019.

El tema principal de Cine Lit 9 es mujeres (cineastas, representaciones de mujeres, sexismo en la industria del cine, entre otras perspectivas). Otros temas incluyen: migraciones, representaciones y temas sobre LGBTQIA themes and representations, adaptaciones cinematográficas, cine e ideología, cine de memoria histórica, voces marginales en el cine

hispanico, nuevos directores y películas, cine hispanos en los Estados Unidos. Lo invitamos a que someta una propuesta/resumen de un trabajo (máximo 300 palabras) sobre cualquier aspecto de la relación entre literatura y cine hispánicos o estudios sobre cine hispano especialmente relacionados con los temas del congreso. Preferimos (aunque no exclusivamente) paneles pre-establecidos con un comentarista designado. El congreso de este año opera siguiendo el modelo de seminario por el cual los participantes circulan sus trabajos dos semanas antes del mismo. Someta el resumen de trabajo, título, nombre, biografía breve (70-100 palabras), afiliación institucional, correo electrónico, dirección postal y número de teléfono.

Envíe sus preguntas a: cinelit2019@gmail.com Isabel Jaén Portillo World Languages and Literatures Portland State University Gina Herrmann Romance Languages University of Oregon.

Plazo para la recepción de propuestas: **1 de octubre de 2018**

XX Congreso de la Asociación Internacional de Hispanistas. Organizado por la Asociación Internacional de Hispanistas (AIH) y la Universidad Hebrea de Jerusalén.

7-12 de julio de 2019 en Jerusalén (Israel).

Se abordarán los ejes temáticos que tradicionalmente han sido convocados por la AIH, en los que se podrán tratar cuestiones sobre historia y cultura (relaciones entre el mundo hispánico y las culturas del Mediterráneo en el pasado y en el presente, diáspora sefardí, diáspora morisca, estudios transatlánticos, las Américas, migraciones y retornos, memorias y vivencias del exilio), lengua (la lengua en su trayectoria temporal y espacial, el español y las otras lenguas, el judeo-español, el español en Latinoamérica, el español en los EE.

UU., la enseñanza del español como segunda lengua y como lengua extranjera, traducción del y al español) y literatura (literatura de desplazamientos, auto-ficción, literaturas olvidadas, literatura hispano-árabe, literatura morisca, literatura en judeo-español, literaturas judías en español, autores latinos en español y en inglés, relatos de viaje a Medio Oriente y traducción).

Los detalles sobre la inscripción se podrán consultar en la página web:

<https://na01.safelinks.protection.outlook.com/?url=http%3A%2F%2Faih2019.huji.ac.il&data=02%7C01%7Czanetta%40uakron.edu%7C34103bde48324bcdfe4908d611c57ea7%7Ce8575dedd7f94ecea4aa0b32991aeedd%7C1%7C0%7C636715937273541544&data=Lo4Rmk91Q9gmmLodmFlphR6Nun1yPlvPjfJYibrEXfA%3D&reserved=0>

Coloquio Internacional Des-posesión Pospornografía feminista en América latina y España. Organizado por Amélie Florenchie y Laurence Mullaly, CHISPA, AMERIBER.

5-6 diciembre 2019, en Universidad Bordeaux Montaigne (en Burdeos, Francia)

El idioma del coloquio es el español. Las propuestas contarán con un máximo de 3000 signos, un título, el corpus—si se trata de objetos audiovisuales, se apreciarán los enlaces—, los

principales ejes de la reflexión, la metodología privilegiada, una bibliografía selectiva y 3-5 palabras clave.

La fecha límite de entrega es el **10 de noviembre de 2018**.

Las propuestas deben ser enviadas a la dirección electrónica: coloquioposporo@gmail.com

Bridges Across Cultures. 4th International Conference on the Arts and Humanities.

June 24th-28th, 2019, Maiori, Italy.

The “Bridges” conference provides an international venue and opportunity for academicians and professionals from various arts and humanities-related fields from all over the world to come together and learn from each other.

This conference serves as a place for scholars and experts with cross-disciplinary interests related to arts and humanities to meet and interact with members within and outside of their own particular disciplines.

TO SUBMIT A PAPER PLEASE PROVIDE BY EMAIL:

*A 200-word abstract

* A cover letter listing name (last, first), academic affiliation, title of the paper, telephone number, address & email.

All areas of arts and humanities are invited, but of particular interest are papers in the following fields: American Studies, Art History, Ethnic Studies, Film, History, World Literature, Popular Culture, Postcolonial Identities, Religion, Theatre, Visual Arts and Cross-disciplinary areas of arts and humanities.

Please send submissions to H.J. Manzari at bridgesacrosscultures@gmail.com

(mention area of your paper in the subject line). Reading time for papers is limited to 20 minutes. All papers **MUST** be in English. The deadline for submissions is **March 31st, 2019**.

CALL FOR PAPERS

ConSecuencias

The editors are excited to launch ConSecuencias, a venue for rigorous research that presents original and responsible interpretations of Spanish cultural production of all periods across relevant disciplines. We encourage the use of texts (from literary and visual arts to film, architecture, digital forms, and other types of cultural production) as principal evidence. Working primarily from an intensive reading of source texts, contributions should challenge accepted ways of reading in a spirit of collegiality and professionalism. Please see <http://consecuenciasspanishjournal.com/> for more details on the journal's mission.

We invite submissions of manuscripts in English or Spanish, with a maximum limit of 12,000 words (including notes and bibliography) per article using the current 8th edition MLA formatting style. The deadline for submission is **January 15th, 2019**.

Articles for publication sent to ConSecuencias should be original and not published or under consideration for publication anywhere else. All articles should have a 150-word abstract, in both English and Spanish. Please provide six keywords in both languages at the bottom of the abstract.

Articles are reviewed anonymously, which is why the author's name should not appear on the title page and references to the author should be made in the third person.

Please use endnotes, and in the bibliography, cite only the works directly consulted.

Send the finished, correctly formatted article as an email attachment (word, not PDF) to: lrouhi@williams.edu

Ámbitos Feministas. Revista crítica multidisciplinaria anual de la coalición Feministas Unidas Inc.

An annual peer-reviewed multidisciplinary journal of criticism pertinent to current feminist issues in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, Caribbean, U.S. Hispanic and Latino Studies.

The editors of *Ámbitos Feministas*, a multidisciplinary journal of criticism pertinent to current feminist issues in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, Caribbean, U.S. Hispanic and Latino Studies, invite unpublished critical essays in English, Spanish, and Portuguese on literature, film, art, plastic arts, music, gender studies, history, etc., relating to contemporary Hispanic/Luso/Latina women writers and artists. Original unpublished creative work (short stories, poetry) is also encouraged. The accepted papers will appear in the next annual fall volume.

While we accept submissions at any time, in order to be considered for the Summer 2019 Issue, originals should arrive to our editorial office by **October 1, 2018**.

Submit original and cover letter as Word attachments to carmen.urioste@asu.edu

Editorial Guidelines for Submissions:

A current membership to the coalition *Feministas Unidas Inc.* (<http://feministas-unidas.org>) is required of all authors at the time of submission and must be kept until the end of the process. [Membership information](#)

Manuscripts should be double-spaced and between 17-25 double-spaced pages in length, including all notes, as well as the Works Cited. They should be formatted using Times New Roman Size 12 and 1" margins.

For review purposes, originals should contain no reference to the author. Include a one-page cover letter with author's information: name, rank, academic affiliation, email, postal address, essay's title, and a brief bio (8-10 lines) with latest publications.

Essays in Spanish, Portuguese or English, need to conform to the most recent versions of the MLA Style Manual and the MLA Handbook for Writers of Research Papers.

The endnotes will be at the end of the essay, and they should not be inserted automatically. Please manually use numbers in superscript in the text and then refer to them in the endnotes section.

Letras Femeninas

Letras Femeninas (<http://www.letrasfemeninas.org>) es el órgano oficial de la Asociación Internacional de Literatura y Cultura Femenina Hispánica.

Publica colaboraciones de los socios de número de AILCFH en forma de artículos críticos sobre literatura femenina y reseñas de libros escritos por mujeres. Las socias pueden enviar también poemas, piezas teatrales y narraciones por duplicado y a doble espacio, especificando el nombre y el país de origen de la autora.

Los artículos críticos deben oscilar entre las 17 y las 25 páginas a doble espacio y deben ser enviados por duplicado y de acuerdo con las normas editoriales establecidas en la última edición de The MLA Handbook for Writers. Deben venir acompañados de una breve sinopsis y de un sobre dirigido a quien lo remite, con la franquicia correspondiente en sellos sueltos o cupones internacionales. La cuota anual para pertenecer a la AILCFH incluye la suscripción a *Letras Femeninas*.

Envíe sus colaboraciones a: Prof. Dianna Niebyski, Letras Femeninas Editor University of Illinois at Chicago, Department of Hispanic and Italian Studies a dcn@uic.edu pero con copia a amarin25@uic.edu.

Feministas Unidas Inc. in Congresses

FEMINISTAS UNIDAS, INC. en NeMLA 2019: Intersectional Feminism in the Age of Transnationalism

March 21-24, 2019 Gaylord National Resort Center, Washington, D.C.

This panel is organized by Feministas Unidas, a coalition of feminist scholars in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic and Latino Studies. At our panel, we will discuss the ways in which transnationalism and feminism intersect in literature and film. What is the future of intersectional feminism in the age of transnationalism? How do literature and film help us understand the challenges that the feminist struggle will encounter in this era of growing interconnectivity? What positive and negative effects does the weakening of the nation-state model as a result of globalization have on the fight against gender-based discrimination? How do works of art by about women address the transformations in gender roles that are implicit in transnational experiences?

Our commitment to intersectional feminism uniquely positions us to address these and related issues at the panel of Feministas Unidas at NeMLA. Please submit an abstract of 300 words or less and a brief bio to Dr. Olga Bezhanova at obezhan@siue.edu by **September 30, 2018**.

FEMINISTAS UNIDAS, Inc. en SAMLA 90:

Birmingham, AL, **11/02/2018 - 11/04/2018**

Chair: Ana Corbalán

For more information visit <https://samla.memberclicks.net/future-samla-conferences>

FEMINISTAS UNIDAS, Inc en el MLA 2019: Gender/s, Language and Identities in Hispanic Studies

January 3-6, 2019, Chicago

Chair: Tina Escaja (University of Vermont)

As feminist/transfeminist scholars of Hispanic Studies, we engage in constant recasting of our gender, linguistic (beyond the binary), and cultural identities. How do our experiences of textual transactions impact our self-awareness? How do we position ourselves vis-à-vis the expanding field of transfeminism and its intersection with transnational cultural studies? What can we do to ensure that our critical engagement with gender reflects itself in “our relationships with constituencies outside the academy”?

Send a 250-word abstract (in English, Spanish, or Portuguese) to Tina Escaja at tina.escaja@uvm.edu by **March 15th, 2018**.

Must be a member of MLA and Feministas Unidas, Inc. in order to present at the conference.

Treasurer's Report

January 1, 2018 – June 30, 2018

Submitted by Olga Bezhanova

General Fund (including the Scholarship Fund. See below for a specific breakdown of the Scholarship Fund monies).

	In	Out
Previous Balance	\$17,616.54 (\$10,959.45 bank account + \$6,657.09 PayPal)	
Membership dues through PayPal	\$855	
PayPal fees		\$40.19
Membership dues through mail	\$40	
Digitalization of archive		\$40
Membership refund		\$10
Checkbook order		\$23.80
Contributions to Scholarship Fund	\$30	
Essay Award (1 st recipient)		\$125
Total:	\$18,302.55	

Scholarship Fund

	In	Out
Previous balance	\$2,305	
Contributions	\$30	
Essay Award		\$250
Current Balance	\$2,085	

Membership Form Feministas Unidas, Inc.

Founded in 1979, *Feministas Unidas, Inc.* is a non-profit Coalition of Feminist Scholars in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic and Latino Studies. Our Coalition publishes an enewsletter in the spring and fall, and an annual critical peer-reviewed journal, *Ámbitos Feministas*, in the Fall. As an allied organization of the MLA, *Feministas Unidas Inc.* sponsors several panels at the annual convention, as well as at other academic meetings (SAMLA, NeMLA, etc.). As an interdisciplinary alliance, we embrace all fields of studies and culture relating to Hispanic women. To renew on-line, go to: <http://membership.feministas-unidas.org>

To pay by check print this form and mail it with check payable to: *Feministas Unidas, Inc.*

Membership is for JAN-DEC of each Calendar Year

Year(s) for which you are renewing/joining

JAN-DEC 2018

Yearly Dues

Professor (\$20)	\$ _____
Associate Professor (\$20)	\$ _____
Assistant Professor (\$15)	\$ _____
Instructor (\$10)	\$ _____
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Other (\$10)	\$ _____
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For all International Airmail Postage, please add \$5	\$ _____
Sponsor a Graduate Student (\$10)	\$ _____
Contribution to Scholar Funds (any amount)	\$ _____
TOTAL	\$ _____

NAME _____

(NEW or UPDATED ONLY) E-Mail (please print clearly) _____

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If you are sponsoring a young scholar or graduate student with membership in *Feministas Unidas, Inc.*:

Individual that you are sponsoring _____

E-Mail address (please print clearly) _____

Preferred mailing address: _____

Send this form with a check in U.S. funds payable to *Feministas Unidas, Inc.* to:

Dr. Olga Bezhanova
Associate Professor of Spanish Literature'
Dept. of Foreign Languages & Literature
Southern Illinois University, Edwardsville
2333 Peck Hall, Edwardsville, IL, 62026

Inquiries or e-mail corrections to: obezhan@siue.edu. Change or update your personal/professional at <http://fu.echapters.com>.

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2018-2020

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obezhan@siue.edu

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carmen.urioste@asu.edu

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Western Kentucky University
inma.pertusa@wku.edu

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Associate Editor
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mapena@davidson.edu

Newsletter

María Alejandra Zanetta
The University of Akron
Zanetta@uakron.edu

ListServ Moderator/News

Ana Corbalán
The University of Alabama
acorbalan@bama.ua.edu

Official Web Site

<http://feministas-unidas.org>

Feministas Unidas, Inc.

Founded in 1979, *Feministas Unidas, Inc.* is a non-profit Coalition of Feminist Scholars in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and US Hispanic/Latin@ Studies. As an allied organization of the Modern Languages Association since 1981, *Feministas Unidas, Inc.* sponsors panels at the annual convention. As an interdisciplinary alliance, we embrace all fields of study relating to Hispanic women.

***Feministas Unidas, Inc.* Membership:**

Institutions \$25 per year
Individuals \$20 per year
Students \$10 per year

Send the renewal form (follow the link below) along with a check in U.S. funds payable to *Feministas Unidas, Inc.* to:

Olga Bezhanova
Treasurer and Membership Recorder
Associate Professor of Spanish Literature
Dept. of Foreign Languages & Literature
Southern Illinois University, Edwardsville
2333 Peck Hall, Edwardsville, IL, 62026

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Ámbitos Feministas is the official critical journal of the coalition *Feministas Unidas, Inc.*

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Peer Reviewed. Printed. Published annually in the fall.

Ámbitos Feministas aims to foster critical exchanges on the current status of feminist studies in relationship to creative work (literature, film, plastic arts) by contemporary Hispanic, Iberian, Luso and USA Latino women.

For information on contributions go to: <http://ambitosfeministas.feministas-unidas.org>

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Feministas Unidas, Inc. Newsletter welcomes books for review. Send books and other materials for review to:

Carmen de Urioste-Azcorra, Book Review Editor
SILC-Spanish Program; Box 870202; Arizona State University Tempe, AZ
85287-0202
carmen.urioste@asu.edu

For member-related news and information to be published in the Newsletter, please contact:

María Alejandra Zanetta, Newsletter Editor
Zanetta@uakron.edu